

Woman Drowned From Boat.
Gertrude Meany, forty-five years old, of Rutland, Vt., employed on the canal boat Hobbs, of the Ajax Portland Cement Company, started ashore from the boat at Sixty-fourth street, Brooklyn, early to-day and fell into the river. Frank Betts, skipper of the barge, threw a line into the water, but the woman disappeared.

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100th St. and Broadway

Philharmonic, Without Soloist, In Fine Concert

Mr. Stransky and His Orchestra Give a Brilliant Exposition of Liszt's "Tasso"—Beethoven's "Eroica" Symphony the Principal Number.

By Sylvester Rawling.

JOSEF STRANSKY'S programme for the concert of the Philharmonic Society at Carnegie Hall last night was conceived nobly and was presented admirably. It held the name of no soloist, but stood for success upon the works of Bach, Beethoven, Liszt and Rimsky-Korsakov, to which a large audience responded with rapt attention and with generous applause. The prelude, choral and fugue arranged for orchestra by Albert von Bach's organ fugue in G minor—an admirable bit of patchwork by the adapter—was the first number. It was presented with fine appreciation and skill. Then followed Beethoven's third symphony, the "Eroica," the whole work played worthily, the profoundly impressive funeral march of

the second movement especially well. Liszt's symphonic poem, the "Lament and Triumph of Tasso," with which the second part of the programme was begun, disclosed Mr. Stransky at his best. He conducted with such measure of inspiration that the orchestra was aroused to show its homogeneity and virtuosity to a remarkable degree. The audience, which was stirred deeply, refused to cease applauding until Mr. Stransky made the whole band to rise in acknowledgment of its tribute. For the closing number there was Rimsky-Korsakov's Spanish caprice, with its flavor of the Orient and its dance rhythm to send everybody trippingly home.

"DER ROSENKAVALIER" GAINS AT SECOND HEARING.

Richard Strauss' "Der Rosenkavalier," which got its second presentation—the first in the regular subscription—at the Metropolitan Opera House last night, was heard by a large audience with the closest attention and with many manifestations of approval. Something of the strain of the arduous rehearsal to which Mr. Heria had subjected the company before the performance seemed to have worn off and the performance gained in resilience, in spontaneity and, as far as one could judge by the outward manifestations, in appreciation. The farce and the horse-play were submitted more deftly and the third act, until it reached the serious ending, moved to the accompaniment of ripples of laughter.

poeser has provided for them and the lovely singing of it by Frieda Hempel, Margaret Ober and Anna Case charmed anew, but, more important for the success of the opera, Otto Goritz had found himself, as it was inevitable that he would. His impersonation of the Baron Ochs now is worthy of a place in his gallery of character sketches. Karl Jara sang his charming little Italian aria in the antechamber of the Princess without a break, and the whole company sang and acted splendidly. Some three or four score people started to leave the house just before the lovely trio which is the best single number in the opera. They were hissed and some of them repented as they caught the opening bars and crowded upon the standees behind the rail, to the discomfort and annoyance of those faithful and devoted ones. The action meant no disrespect. It was pure ignorance. How should subscribers, who have neither time nor inclination between tango and tea, and tango and supper, to read librettos or the descriptions of operas by music reviewers, know that Mr. Strauss had saved two musical gems for the very last? It is all Mr. Gatti-Casazza's fault! He should have printed prominently on the programme something like this: PATRONS!—Please take notice that Mr. Strauss, with no regard to your convenience, has placed two of his musical gems at the very end of "Der Rosenkavalier." I advise you to wait for the final curtain.

Marie Casiova, apparently still in her

teens, gave a violin recital at Aeolian Hall yesterday afternoon. Her programme included Wieniawski's concerto in D minor, Tartini's "Devil's Trill," Beethoven's romanza in G minor and some smaller compositions. The young woman disclosed some skill, with flashes of a sweet tone, marred by imperfect bowing, which resulted in scratches. And Yeays, Kreisler, Miesha Elman and their like are still to be heard this season.

THE FOX'S USEFUL BRUSH.

(From the London Chronicle.)
Though it is only a useless and rather stupid trophy to the hunter, the fox's brush is of value in many ways as well as an ornament to the fox. His broad, bushy tail is the ruler which enables him to twist and turn at any moment when running at full speed. In approaching a wall or a hedge or a ditch which has to be jumped, the fox gains additional impetus by rapidly twirling

his tail round, just as an aeroplane propeller revolves. Again, in climbing trees the fox uses his tail as a balance or a sort of fifth leg, and finally in curling himself up to sleep he covers his head warm and cozy with his brush.

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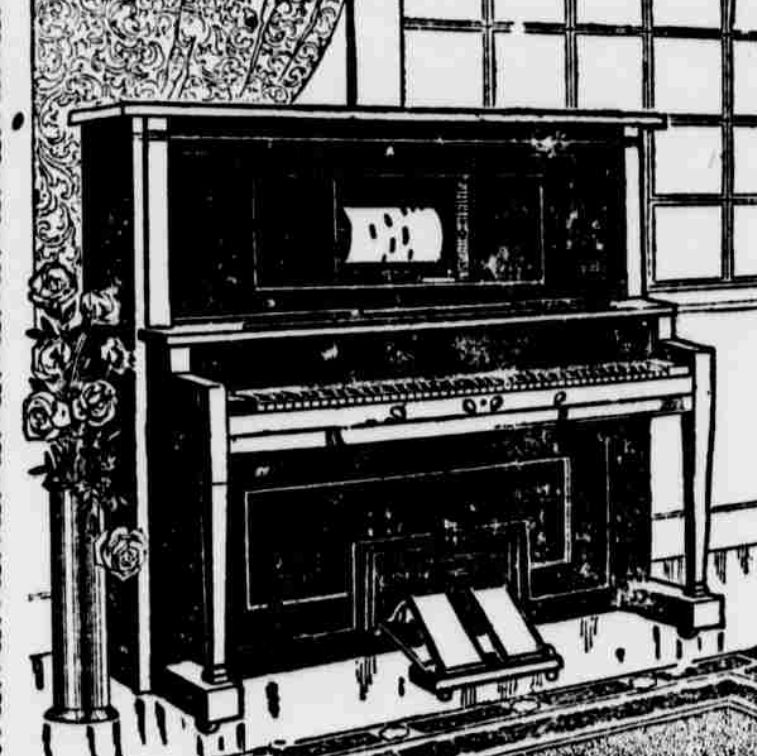
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